

YOUNG FRENCH CINEMA

Discover a New Generation of Directors



2021 FILM SELECTION

Young French Cinema is a program of UniFrance and the Cultural Services of the French Embassy in the U.S.

Foreword

Over the past few years, Contemporary French directors have continually been singled out for praise by the international press: The « sensuality and intellectual engagement » and « thrilling vibrancy » of « a booming new generation » of young French filmmakers distilling « emotional and carefree story-telling » with « a blend of style & intensity ».

The **YOUNG FRENCH CINEMA** program is one of the most convenient entry points to their works. For the seventh year in a row, it offers a selection of today's best films and filmmakers. Most of the films selected in this program have premiered in top international festivals: 6 of them received the Cannes Label while others premiered in the 2020 editions of Venice, Rome, NYFF or Annecy. The program mainly focuses on rising talents, from high-profile independent works to quirky comedies, animated features tackling history, powerful documentaries about the world around us and exciting shorts. The current selection highlights two specificities of French cinema today, its focus on themes of gender diversity with half of the films directed by female filmmakers, and its curiosity with the world outside of France, from Israel to Spain, Algeria, Lebanon and Armenia.

After six successful editions with a yearly average of 110 bookings in more than 30 cities throughout the US, the 2021 selection demonstrates that this young generation - more than ever - shares a global vision and an amazing capacity to combine cultural influences and tackle an incredibly wide range of subject matters.

In the wake of the covid-related crisis for distribution and exhibition in the US, the 2021 YFC selection will be offered both physically and virtually, through Eventive and other virtual platforms for the features and through Kino Marquee for New French Shorts. UniFrance has also put in place a limited number of grants to help independent cinemas booking the YFC 2021 features selection by supporting screening fees.

In this brochure, you will find information about the guidelines of the program as well as descriptions of the films selected for the 2021 program. Please note that the 2021 film selection is available until December 31, 2021 under the conditions mentioned in this brochure.

YOUNG FRENCH CINEMA has been set up by UniFrance and the Cultural Services of the French Embassy as a way to bring French films with no US distribution to art house cinemas, film societies, the Alliance française network and American universities. We are pleased to welcome our partner l'ACID for the fifth year in a row. This year we have included one film from their recent Cannes selection in our program.

We hope that you will be inspired by these films and we look forward to working with you!

Daniela Elstner,
Executive Director, UniFrance

Adeline Monzier,
US Representative, UniFrance

Gaetan Bruel,
Cultural Counselor of the French Embassy

Valérie Mouroux,
Audiovisuel Attaché, Cultural Services of the French Embassy



YOUNG FRENCH CINEMA

GUIDELINES

6

FEATURE FILM SELECTION

THE END OF LOVE (A COEUR BATTANT)	11
FAITHFUL (DE NOS FRÈRES BLESSÉS)	12
GOLD FOR DOGS (DE L'OR POUR LES CHIENS)	13
JOSEP (JOSEP)	14
THE MONOPOLY OF VIOLENCE (UN PAYS QUI SE TIENT SAGE)	15
MY DONKEY, MY LOVER AND I (ANTOINETTE DANS LES CEVENNES)	17
RED SOIL (ROUGE)	18
SHOULD THE WIND DROP (SI LE VENT TOMBE)	20
SKIES OF LEBANON (SOUS LE CIEL D'ALICE)	21

NEW FRENCH SHORTS

AND THEN THE BEAR (L'HEURE DE L'OURS)	23
BY A HAIR (PILE POIL)	23
GENIUS LOCI (GENIUS LOCI)	23
HAUTE CUISINE (NOUVELLE SAVEUR)	23
OLLA (OLLA)	24
SO WHAT IF THE GOATS DIE (QU'IMPORTE SI LES BÊTES MEURENT)	24
SUKAR (SUKAR)	24

Guidelines

YOUNG FRENCH CINEMA is available to U.S. art house cinemas, film societies, the Alliance Française network and universities. Part of the selection is also available in Canada.

2021 PROGRAM:

Due to the current context, we are offering the selection both physically and virtually, through Eventive and other virtual platforms for the features and Kino Marquee for the shorts.

FILM SELECTION:

The program includes 9 feature films, including a documentary and an animated feature, and 7 short films from emerging French filmmakers.

Selected features received the 2020 Cannes Label (6 of them), and premiered in Venice, Rome, NYFF and Annecy. More than half of the selection (6 films) is directed by women.

All films can be booked “à la carte”: there is no minimum or maximum number of films that you must choose. In the event that you are showing more than three films from the program as a festival or series, that festival/series should be named YOUNG FRENCH CINEMA.

FEATURE FILMS FEES:

For physical screenings: Each feature film in the 2020 program is available for a \$300 booking fee for up to two screenings per film. Fees are paid either directly to the rightsholder (if only one film is booked) or to UniFrance (if more than 2 films are booked) who then reimburse the rights-holders. Please note that outgoing shipping costs are to be paid by each organization.

For virtual screenings :Our business model for virtual screenings include city/state geolocalization and a flat fee which depends on the number of views allowed during a limited time period.

Our 2021 fees are the following :

\$100 for up to 100 views

\$200 for up to 200 views

\$300 for up to 300 views

To allow more views, or to offer the films both physically and virtually, please contact adeline.monzier@unifrance.org

NEW FRENCH SHORTS:

Like in 2020, we are partnering with Kino Marquee for our selection of YFC shorts. New French Shorts will be available in May 2021 for booking through Kino Lorber's virtual cinema platform with their current box-office share business model.

FORMAT:

Physical screenings : All features are available on DCP and on EclairPlay in DCP-quality and the latter is our preferred method of delivery.

Virtual screenings:

All features are available through Eventive. For venues who use different platforms, we have the H264 files available for upload.

Short Films:

All shorts will be available in May 2021 on Kino Marquee and on DCPs.

TIMELINE:

All features inquiries must be sent at least four weeks before the screening date and addressed to adeline.monzier@unifrance.org. UniFrance will be the third party between you and the rights-holder in France. All shorts inquiries must be sent to Chris Wells at Kino Lorber : cwells@kinolorber.com

PUBLICITY:

All publicity materials must include the following credit line: This Young French Cinema program was made possible with the support of UniFrance and the Cultural Services of the French Embassy.

YFC 2021 GRANTS:

UniFrance has put in place a limited number of grants to help independent cinemas booking the YFC 2021 features selection. For venues booking a minimum of 3 YFC features, UniFrance will support 50% of the screening fees with a support amount cap of \$300 per venue.

TALENTS:

For each feature, UniFrance will provide a recorded introduction with the filmmaker and/or main talent. For certain features, UniFrance will have recorded Q&As available. Venues that would like to organize a live virtual Q&A or master class with the director/actor/actress of one of the films shown can contact UniFrance to facilitate the contact with the artist.

CANADA:

6 features and New French Shorts are available for booking by Canadian art house cinemas, film societies, the Alliance Française network and universities under the conditions listed above.

For all requests and for access to screeners, please contact:

adeline.monzier@unifrance.org



The End of Love

(À COEUR BATTANT)



DIRECTOR

Keren Ben Rafael

SCREENPLAY

Elise Benroubi,
Keren Ben Rafael

CAST

Judith Chemla,
Arieh Worthalter,
Noémie Lvovsky

DETAILS

2019,
France,
90 min,
Drama

It's unlikely that Israeli writer-director Keren Ben Rafael had any idea how universally relatable her film about two people trying to maintain their connection via video chat would become following the pandemic of 2020. Yet while so many of us have now faced the experience of only seeing our loved ones in the virtual sphere, Ben Rafael's second feature *The End of Love* manages to find fresh perspective and a welcome hint of levity. When the film begins, Yuval has returned to his homeland of Israel to apply for a permanent French visa while his French wife Julie remains in their Paris apartment juggling childcare for their one-year-old and a demanding job as an architect. Yuval tries to be a daily part of his young family's life, cooing, dirty-talking, and backseat-driving from the computer screen, but as time passes and bureaucracy fails, the couple's relationship starts to fray. Served by beautifully raw performances by Judith Chemla and Arieh Worthalter, *The End of Love* essays an up-to-the-minute formalism in its commitment to telling a story nearly exclusively through the video chat window, but reaches emotional fullness through a deeper insight into age-old problems in gender relations.

Venice 2019

Faithful

(DE NOS FRÈRES BLESSÉS)



DIRECTOR

Héliier Cisterne

SCREENPLAY

Katell Quillévéré,
Héliier Cisterne

CAST

Vincent Lacoste,
Vicky Krieps

DETAILS

2020,
France,
96 min,
Historical
Drama

On February 11, 1957, Fernand Iveton, a young communist worker devoted to the struggle for Algerian independence, became the only Algerian of European background to be executed as a political prisoner by the French authorities during Algeria's War of Independence. Though his lawyers had appealed to the highest ranks of the French government, including future socialist president François Mitterrand, then Minister of Justice, Iveton's case held too much symbolic weight to allow for leniency. He was guillotined for planting a bomb that did not go off, in a location where he had made certain the explosion would harm no one. With his second feature, writer-director Héliier Cisterne recreates the tragic true story of a young man who died for his ideals, leaving behind a loving wife and adoptive son, as a sweeping film whose passionate love story, suspenseful flashback structure, and immaculate period detail evoke a largely bygone era of sophisticated, meaningful popular entertainment. Moving smoothly between Paris and Algiers, Cisterne plunges us into the heart of a conflict that continues to resonate in contemporary France, North Africa, and beyond, providing a chilling reminder of colonial tyranny, as well as a hopeful example of a man who chose humanity over politics and profit.

Rome 2020

Gold for Dogs

(DE L'OR POUR LES CHIENS)



DIRECTOR

Anna Cazenave
Cambet

SCREENPLAY

Anna Cazenave
Cambet,
Marie-Stéphane
Imbert

CAST

Tallulah
Cassavetti,
Ana Neborac,
Corentin Fila

DETAILS

2020,
France,
99 min,
Drama

Summer at the beach. Eighteen-year-old Esther is in love for the first time. On shaky terms with her family and with no immediate prospects, she decides to follow her summer love to his home in Paris—unannounced. Writer-director Anne Cazenave Cambet's strikingly singular feature debut starts where many French films begin and end, creating an achingly sensitive portrait of a young woman simultaneously discovering her sexuality and heartbreak. With its revelatory performance by newcomer Tallulah Cassavetti as a guileless, open-hearted girl in a hypersexualized world, *Gold for Dogs* could leave it at that and still remain in our memories. But the movie takes an extraordinary left turn when Esther is left adrift in Paris and seeks shelter in a convent, entering an oasis of calm that entirely reconfigures the film's form and atmosphere. In this silent, bright realm of women, captured with a documentarian's eye for detail, ritual, and routine, Esther gradually comes to understand herself through her fascination for a beautiful novice who has taken a vow of silence. Described by its director as a reverse coming-of-age movie, *Gold for Dogs* is above all a brave and entirely successful experiment in breaking the mold of a classic French film formula.

Cannes Label 2020

Josep

(JOSEP)



DIRECTOR

Aurel

SCREENPLAY

Jean-Louis Milesi

CAST

Sergi Lopez,
Valérie Lemercier

DETAILS

2020,
France, Spain,
Belgium,
74 min,
Animation

The animated feature *Josep* takes a strikingly original approach to the story of Josep Bartolí, a Catalan artist who fought Franco in the Spanish Civil War and later went into exile in Mexico City and New York. The film focuses on a relatively little known but particularly dark episode in European history: after the fall of Barcelona to Franco's troops in January 1939, 500,000 refugees escaped to France, only to be detained in French concentration camps. One of these refugees was Josep Bartolí, who created a visual record of the abysmal conditions in which he and his fellow Republicans were kept. But the focus here is primarily on the unlikely friendship between the Catalan artist and Serge, a rookie French police officer charged with guarding the camp. Told in flashback by the elderly Serge to his teenage grandson, Josep combines an illuminating attention to historical detail and flights of the imagination that carry Serge from the South of France to Mexico to reunite with Josep and meet his (real-life) mistress Frida Kahlo. With his feature debut as a director, prominent French cartoonist Aurel reveals his affinity for the power of drawing, combining standard animation techniques with haunting sequences conceived to capture the feel of Bartolí's prison sketches.

Label Cannes 2020 + Annecy 2020 + European Animated Feature Film Award at the EFAs 2020

The Monopoly of Violence

(UN PAYS QUI SE TIENT SAGE)



DIRECTOR

David Dufresne

DETAILS

2020,
France,
86 min,
Documentary

Journalist David Dufresne's first theatrical feature is a devastatingly timely investigation of the place of police in democracy and the legitimacy of violence. Primarily composed of smartphone images filmed at recent demonstrations in France, the film presents a viscerally shocking picture of police brutality and protests transformed into scenes of urban warfare. But Dufresne also allows us a deeper engagement with what we see by confronting a wide variety of participants in one-on-one conversations, a diverse assortment which lends the film several levels, ranging from cinéma-vérité to a meticulous examination of the nature of law enforcement, where anger and cruelty aren't supposed to interfere in "the requirements of the particular circumstances". Highly methodical as it asks the question "who has the legitimacy to say someone is violent?", and it analyses the dangerous state of affairs that emerges when "legality is erased by the suspicion of illegality", this compelling approach, intellectual yet never Manichean, is further underpinned by powerful emotional components. A shattering and intelligent documentary, *The Monopoly of Violence* is nothing short of essential viewing, notably as it reminds us that "democracy isn't but dissensus" and that we should build bridges rather than walls...

NYFF 2020

*“A funny emancipation story,
hidden under a vaudeville in
the countryside.”*

—LE MONDE

My Donkey, My Lover and I

(ANTOINETTE DANS LES CÉVENNES)



DIRECTOR

Caroline Vignal

SCREENPLAY

Caroline Vignal

CAST

Laure Calamy,
Benjamin
Lavernhe,
Olivia Côte

DETAILS

2020,
97 min,
Comedy

On an impulse, Paris schoolteacher Antoinette decides to follow her married lover Vladimir and his wife and daughter on a six-day summer hike along the trail described by Robert Louis Stevenson in his outdoor classic *Travels with a Donkey in the Cévennes*. But Antoinette soon realizes this impromptu vacation is more than she bargained for: Vladimir is nowhere in sight, her romantic misadventure tickles all the gossips on the hiking circuit, and her traveling companion is a recalcitrant donkey called Patrick. Caroline Vignal's second feature delightfully reinvigorates the old French film trope of the lovelorn vacationer with a gentle comic touch, the occasional slapstick flourish, unblemished landscapes, and a star-making turn by Laure Calamy, long a magnetic supporting actress in films by leading directors like Alain Guiraudie and Justine Triet. With perfect timing, a hint of eccentricity, and a beguiling emotional openness, Calamy manages to find both the pain and the humor in the universal experience of being alone when you had something—or someone—else in mind. Special mention must be made of Patrick the donkey, who delivers a winning performance as the stoic beast of burden who proves to be Antoinette's occasional therapist and steadfast friend.

Cannes Label 2020

Red Soil

(ROUGE)



DIRECTOR

Farid Bentoumi

SCREENPLAY

Farid Bentoumi,
Samuel Doux,
Audrey Fouché,
Gaëlle Macé

CAST

Zita Hanrot,
Sami Bouajila,
Céline Sallette

DETAILS

2020,
France,
90 min,
Ecological Thriller

After losing her job as an emergency room nurse, Nour Hamadi (Zita Hanrot) returns to her small hometown and takes a position as a nurse at the chemical plant where her father Slimane (Sami Bouajila) has worked for 30 years. As she settles into her new job, Nour becomes aware of multiples irregularities in the treatment of hazardous waste and the protection of workers. While her own father turns a blind eye in order to defend the factory that provides him with employment and serves as the region's economic engine, Nour meets an investigative journalist (Céline Sallette) and finds herself compelled to become a whistleblower, at the risk of alienating her entire family. With his second feature, Algerian-French director Farid Bentoumi takes a nuanced look at the conflict between idealism and pragmatism in a complex political, economic, and environmental context sadly familiar to those who read the news (the film is based on true events). Co-produced by legendary Belgian filmmakers Luc and Jean-Pierre Dardenne and featuring their stalwart actor Olivier Gourmet, *Red Soil* establishes Bentoumi as a worthy heir to the Dardennes' brand of socially relevant films in which regular people face the thorniest moral questions of our era.

Label Cannes 2020

*“This whistleblower drama,
co-produced by the Dardenne
brothers, is buoyed by strong
performances.”*

—SCREENDAILY

Should the Wind Drop

(SI LE VENT TOMBE)



DIRECTOR

Nora Martirosyan

SCREENPLAY

Nora Martirosyan,
Emmanuelle
Pagano,
Olivier Torres,
Guillaume André

CAST

Grégoire Colin

DETAILS

2020,
France, Armenia,
Belgium,
100 min,
Drama

When French auditor Alain Delage (Grégoire Colin) is sent to the remote breakaway state of Nagorno-Karabakh to make an official recommendation about the feasibility of a new airport that would open this troubled region in the South Caucasus to air traffic after decades of war and international isolation, he is drawn into the struggles of a proud and willful people living on hope alone and begins to defy his regulations to help them achieve their goals. Armenian-born writer-director Nora Martirosyan's extraordinary debut combines a precise, subtle depiction of a complex geo-political situation with a poetic, sensual evocation of life in a place where the outside world is little more than a threat of gunfire but the dream of a better future is inextinguishable. With its gleaming new airport waiting for airplanes that may never arrive and an invisible but lethally dangerous border lying somewhere over the hills, the self-proclaimed republic of Nagorno-Karabakh appears caught in such painfully absurd circumstances that some viewers might think—or hope—that it is a fictional state. Sadly, Nora Martirosyan's captivating first feature is as factual as it is timely: in the fall of 2020, Armenia and Azerbaijan went to war over the region, leading to thousands of deaths and mass displacement.

Cannes Label 2020 + ACID 2020

Skies of Lebanon

(SOUS LE CIEL D'ALICE)



DIRECTOR

Chloé Mazlo

SCREENPLAY

Chloé Mazlo,
Yacine Badday

CAST

Alba Rohrwacher,
Wajdi Mouawad

DETAILS

2020,
France,
90 min,
Drama

Celebrated animator Chloé Mazlo makes her feature debut with this strikingly original film inspired by her family's life in the years leading into the Lebanese Civil War. We begin in the 1950s with Alice, a young Swiss woman eager to escape her strait-laced home in the Alps by becoming a nanny in Beirut. She soon falls in love with Joseph, a local astrophysicist dreaming of putting the first Lebanese national on the moon. As the lovers marry and start a family, Mazlo combines meticulously designed live action sequences with the occasional offbeat stop motion scene to create an irresistible picture of the glory days when Beirut was known as "the Paris of the Middle East." Unfortunately, the civil war soon sucks the joy out of Alice and Joseph's relationship. Yet Mazlo seeks neither to elicit pity nor to edify: her considerable achievement here is to convey the quotidian strain of life during wartime while maintaining a nearly bubbly tone through her attention to detail, distinctive compositions, inventive approach to character, and obvious fondness for eccentrics. Far from denying the horror of kidnappings, army raids, and forced exile, Mazlo underlines the tragedy by contrasting these hardships with the exuberance of a place and society that exudes love of life.

Cannes Critics Week 2020



New French Shorts

VIA KINO MARQUEE

And then the Bear (L'HEURE DE L'OURS)

DIRECTOR Agnès Patron

CAST 2019, France, 14 min, animation

MAIN FESTIVALS Cannes, Clermont-Ferrand, Aspen

That very night, houses will burn. Men and women will tremble. Hordes of children will come together and howl as they dance alone on the ashes like wild bears. It only takes one shout to wake them all from their slumber!

By a Hair (PILE POIL)

DIRECTOR Lauriane Escaffre, Yvonnick Muller

CAST Grégory Gadebois, Madelaine Baudot

DETAILS 2018, France, 21 min, fiction

MAIN FESTIVALS Clermont-Ferrand, Palm Springs, César du meilleur court métrage de fiction

In three days, Élodie will sit the hair removal exam of her beautician diploma. Her father, Francis, a butcher, would prefer it if she helped him more in his butcher's shop.

Genius Loci (GENIUS LOCI)

DIRECTOR Adrien Mérigeau

DETAILS 2019, France, 16 min, animation

MAIN FESTIVALS Annecy, Clermont-Ferrand, Berlinale

One night, Reine, a young loner, sees within the urban chaos a mystical oneness that seems alive, like some sort of guide.

Haute cuisine (NOUVELLE SAVEUR)

DIRECTOR Merryl Roche

CAST Joséphine Japy, Sébastien Houbani, Philippe Résimont

DETAILS 2019, France, 24 min, fiction

MAIN FESTIVALS Clermont-Ferrand, Palm Springs, BogoShorts

Since Marie has joined the team at multi-starred chef Bruno Mercier's restaurant, all she thinks about is improving herself. But Thomas, the sous-chef, is wary of this possible rival. During her shift, Marie cuts herself, letting a few drops of blood fall into and mix with her sauce. Bruno tastes Marie's dish and considers it perfect.

New French Shorts

VIA KINO MARQUEE

Olla (OLLA)

DIRECTOR Ariane Labed

CAST Romana Lobach, Grégoire Tachnakian, Jenny Bellay

DETAILS 2019, France, 27 min, fiction

MAIN FESTIVALS Sundance, Clermont-Ferrand, London BFI

Olla replied to an advertisement on a dating website for women from Eastern Europe. She has just moved in with Pierre who lives with his elderly mother. But nothing goes as planned.

So What if the Goats Die (QU'IMPORTE SI LES BÊTES MEURENT)

DIRECTOR Sofia Alaoui

CAST Fouad Oughaou, Saïd Oughaou, Oumaïma Oughaou

DETAILS 2019, France, 23 min, fiction

MAIN FESTIVALS Sundance, Clermont-Ferrand, Palm Springs

That very night, houses will burn. Men and women will tremble. Hordes of children will come together and howl as they dance alone on the ashes like wild bears. It only takes one shout to wake them all from their slumber!

Sukar (SUKAR)

DIRECTOR Ilias El Faris

CAST Walid Rakik, Nisrine Benchara, Mustapha Bamad

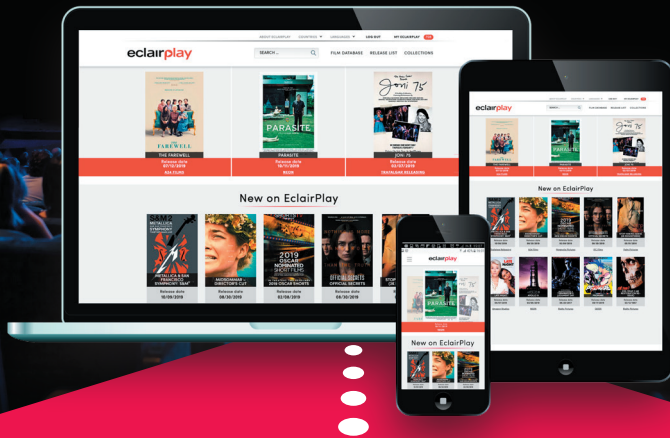
DETAILS 2019, France, 10 min, fiction

MAIN FESTIVALS IndieLisboa, Oberhausen, Uppsala

On the beach of Casablanca, the desire of two adolescents keeps a low profile. Children like adults keep an eye out. A fight distracts attention.

KINOMARQUEE
FROM KINO LORBER

eclairplay



THE LEADING DCP DELIVERY PLATFORM FOR ART HOUSE CINEMAS

EASY ELECTRONIC ACCESS TO YOUR FAVORITE
INDEPENDENT AND EVENT CINEMA STUDIO DCPs.

UNLIMITED DCP DOWNLOADS, ONE FLAT MONTHLY FEE.

www.eclairplay.com



eclair

contact-us@eclair.digital
+1 212 377 9385



CULTURAL SERVICES
FRENCH EMBASSY
IN THE UNITED STATES

